

KERAMIC STUDIO

Vol. XVII, No. 5.

SYRACUSE, NEW YORK

September 1915



THE illustrations of the work of the Twin City Ceramic Club of St. Paul and Minneapolis, together with working drawings of many of the best pieces, and an account of their progress and study, in the present issue of *Keramic Studio*, will be found interesting, not only from a practical standpoint, but also as an inspiration and example to other ceramic clubs that have so far been unable to evolve a working plan.

✕ ✕

One of our advertisers has been strenuously advocating the printing of advertisements in the body of the Magazine after the fashion of several of our literary contemporaries. We would be glad to have expressions of opinion from our subscribers on the subject. There is much doubt in our mind as to the fitness of this method of advertising to an art magazine, even if it should be more advantageous to advertisers, which is a debatable question, and more profitable financially to *Keramic Studio*. In a magazine of designs, like ours, it would of course be impossible to put ads in the margin, as is done by the *Saturday Evening Post*, the *Ladies' Home Journal*, and others. A method might be devised by which advertising pages or half pages would be inserted between pages of designs, instead of being all massed at the beginning or end of the Magazine, or by which reading notices, which would be paid advertisements, might be mixed with Studio Notes, Answers to Correspondents, treatments, etc., but would it be advisable? We doubt it. We notice that one of the popular magazines lately submitted the question to its readers and that the consensus of opinion was strongly against it, and we understand that several advertising experts consider this innovation as a temporary fad which will not last, and has not proved of any benefit either to the magazines which have used it or to the advertisers. We are so far of the same opinion. Meanwhile we are open to conviction, and the views of our subscribers and advertisers will be interesting to us.

✕ ✕

We have received the following interesting letter from Mr. Ingerson who has charge of the American Arts and Crafts section at the Panama San Francisco Exposition:

"The following awards may be of interest to the readers of *Keramic Studio*:

Miss Maud Mason, Gold Medal.
Mrs. Dorothea Warren O'Hara, Gold Medal.
Helga Petersen, Silver Medal.
Mrs. Mary B. Elling, Silver Medal.
The Chicago Atlan Club, Silver Medal.
Mary Bacon Jones, Silver Medal.

"Many of the ceramic workers did not return the questionnaires which were sent to them, and for this reason they failed to receive the awards which they deserved and which would have been given to them otherwise.

"People are showing a wonderful interest in this section and our sales are fine. I wish that I could have had a year to prepare for this show, and for the workers to prepare, we could have done a great work. But even now this section is the talk of the whole Exposition, and people come many times, which shows a real interest."

TWIN CITY KERAMIC CLUB

THE Twin City Ceramic Club was organized in April, 1912, with thirteen charter members. The first president was Miss Elizabeth Hood of St. Paul, who remained in office until her death in the spring of 1914. She was succeeded by Miss M. Etta Beede, the present president.

From the first, the Club has worked for a high standard and to this end has each year organized a class for the study of design, the first year under Miss Louise Pinckney, and the last two years under Miss Mary M. Cheney of the Minneapolis School of Fine Arts. The results of this study have been most gratifying, a steady advance in excellence being shown at each succeeding exhibition.

The Club gave its first exhibition to the public in the winter of 1913 at the Handicraft Guild, Minneapolis, and made a most creditable showing. In response to an invitation from the Denver Club of Colorado, a portion of this exhibit was shipped to Denver and shown with that of the Denver Club. Later, in December, the entire exhibit was again shown in St. Paul on the Roof Garden of the St. Paul Hotel and excited much enthusiasm and sincere praise.

In the fall of 1914, the Club again exhibited in Minneapolis, and returned the courtesy of an invitation to the Denver Club, which responded with a collection from its members. Edwin M. Dawes and Gertrude J. Barnes, local artists, contributed pictures in oil and water color, greatly adding to the interest and effect of the exhibit, which was logically arranged, the table services being shown on white and the ornamental pieces on suitable and harmonious backgrounds. To help in the expenses of exhibitions, the members each donate china to the amount of \$2.00 and the money thus obtained is turned into the Treasury.

Besides the regular exhibitions, the Club has exhibited each year under the auspices of the State Art Society. This Society, under the direction of Maurice I. Flagg, has done much to encourage and stimulate interest in all departments of art. The exhibitions are competitive, and are judged by such well-known artists as Lorado Taft, Ralph Clarkson and Miss Bessie Bennett of the Chicago Art Institute. It is largely due to the interest of Miss Bennett that ceramic art has been given its full share of recognition, and she has been most complimentary and encouraging to the Club.

In 1913, Miss Beede and Miss Huntington carried off first and second honors, there being but the one prize offered. In 1914, the number of prizes was increased and Mrs. Alcott, Miss Newman, Miss Carlyle and Mrs. Brown all received prizes. In the fall, at a special exhibition, Miss White, Miss Beede, Miss Newman, Miss Huntington, Miss Mowbray and Mrs. Paist carried off the honors. The prize winners were then invited to exhibit with the Atlan Club of Chicago, and again came off with flying colors, Miss White, Miss Huntington and Miss Newman being the prize winners.

The Minnesota State Fair, one of the largest and most important State Fairs in the country, has also done much to encourage china decorators, appropriating several hundred dollars annually to this department.

Each year, the Club entertains at a luncheon some guest of honor who has directly or indirectly contributed to the suc-



Miss Huntington Miss Mowbray
Miss Newman Mrs. Alcott Miss Beede
Miss Newman

cess of the Club. The first year, Miss Bennett of Chicago was the honor guest and gave an entertaining and instructive heart-to-heart talk to the Club. Last winter, the Club entertained as its guest Mrs. Ruth Wilson Tice, a pioneer worker in ceramics, and organizer and President of the first Ceramic Club of Minneapolis. Mrs. Tice is one of a small group of women who with Miss Louise McLaughlin really founded what is now the Rookwood Pottery of Cincinnati, and her long experience in the field of ceramic art, and her interest in the work locally combined to make her talk of special interest.

Last winter, the Club organized a class in design for students, using Mrs. Paist's course in design, as published in *Keramic Studio*, each member of the Club taking her turn at criticizing the work of the class. This proved so successful that it will be repeated next year, arranging second year work for last year's students. In this way, the Club not only encouraged beginners, but it was found an excellent way of earning money for the Club.

The Club at present has a membership of fifteen, and hopes to add a number of new members, both active and associate, this coming year. The winter exhibition is already planned and each member is expected to contribute a poster for window display. With an uncompromising attitude towards a high standard, and a genius for hard work, as demonstrated by its members, the Club hopes to win for itself a permanent place in the department of art to which it is dedicated.



Miss Huntington Miss Newman Mrs. Paist
Miss Tupper Mrs. Paist



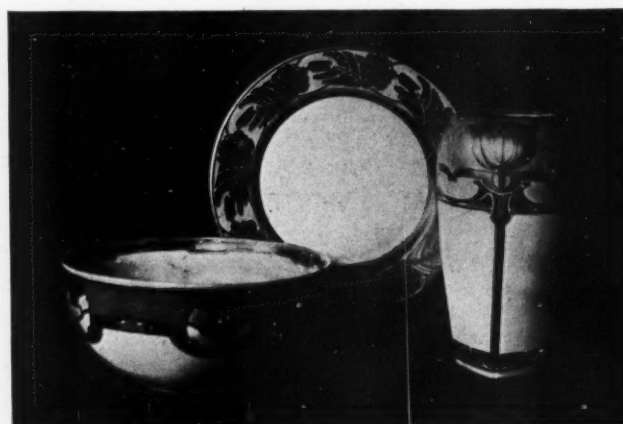
Miss Carlyle Mrs. Brown Mrs. Bell Miss Beede



Miss Mowbray Miss Beede Miss Mcwbray Miss Beede
Miss Huntington



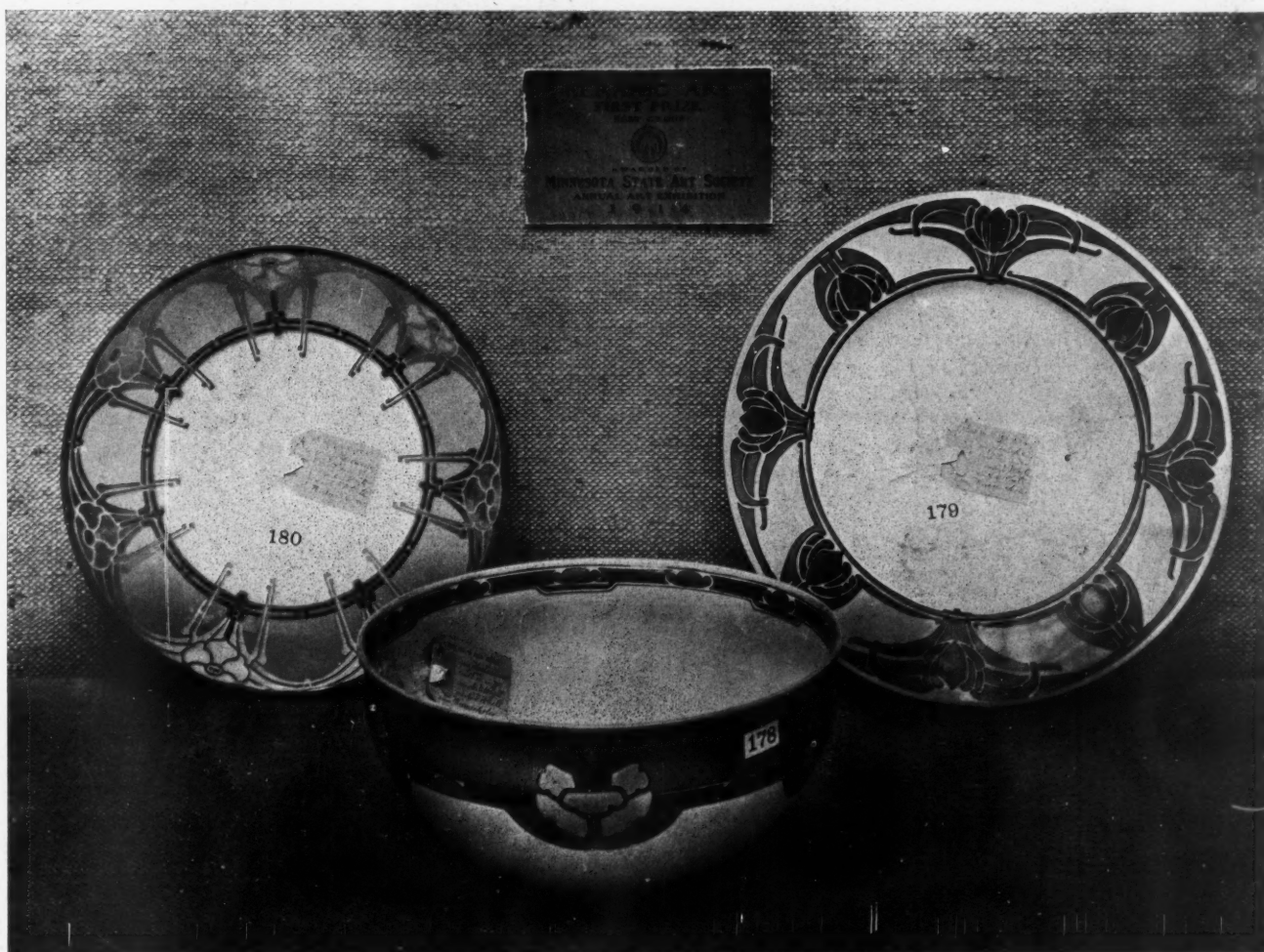
Mrs. Sandy Mrs. Coleman Miss Newman Miss Carlyle



Miss White Mrs. Coleman Miss Mowbray



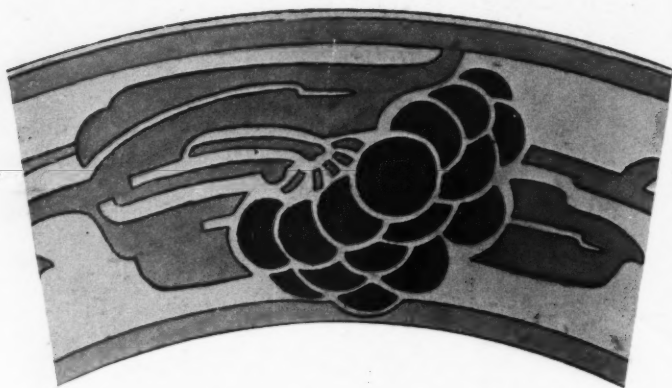
Mrs. Newman Miss Mowbray Miss Mowbray Mrs. Alcott Miss Beede Mrs. Bell Miss Mowbray



MISS WHITE

The bowl was awarded the Atlan Prize at the Chicago Art Institute, October, 1914.

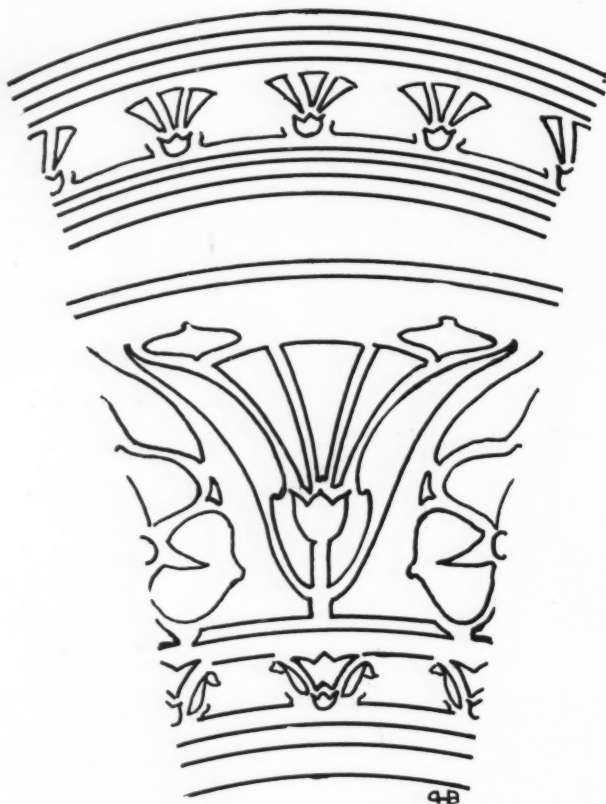
TWIN CITY KERAMIC CLUB



FULL SIZE SECTION OF PLATE—FRANCES E. NEWMAN



FULL SIZE SECTION OF PLATE—MRS. ARCH COLEMAN



ONE-SIXTH SECTION OUTSIDE DECORATION

SATSUMA BOWL (Supplement)

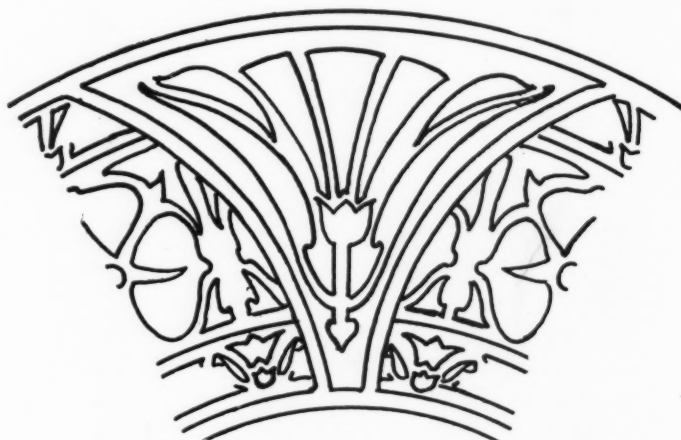
Henrietta Barclay Paist

WARREN O'HARA'S soft enamels, Lavender, Dark Blue, Violet, Dull Yellow, Neutral Green, Green No. 2. Trace the design and outline the flowers, leaves and stems with Mineral Black. Lay the gold lines with half and half Roman and Unfluxed Gold. After firing, go over the lines and put in dots. Dry and float in enamels as follows:

For inside of bowl, flowers, Lavender; centers, Dull Yellow; leaves, bands and stems, Neutral Green. Out-

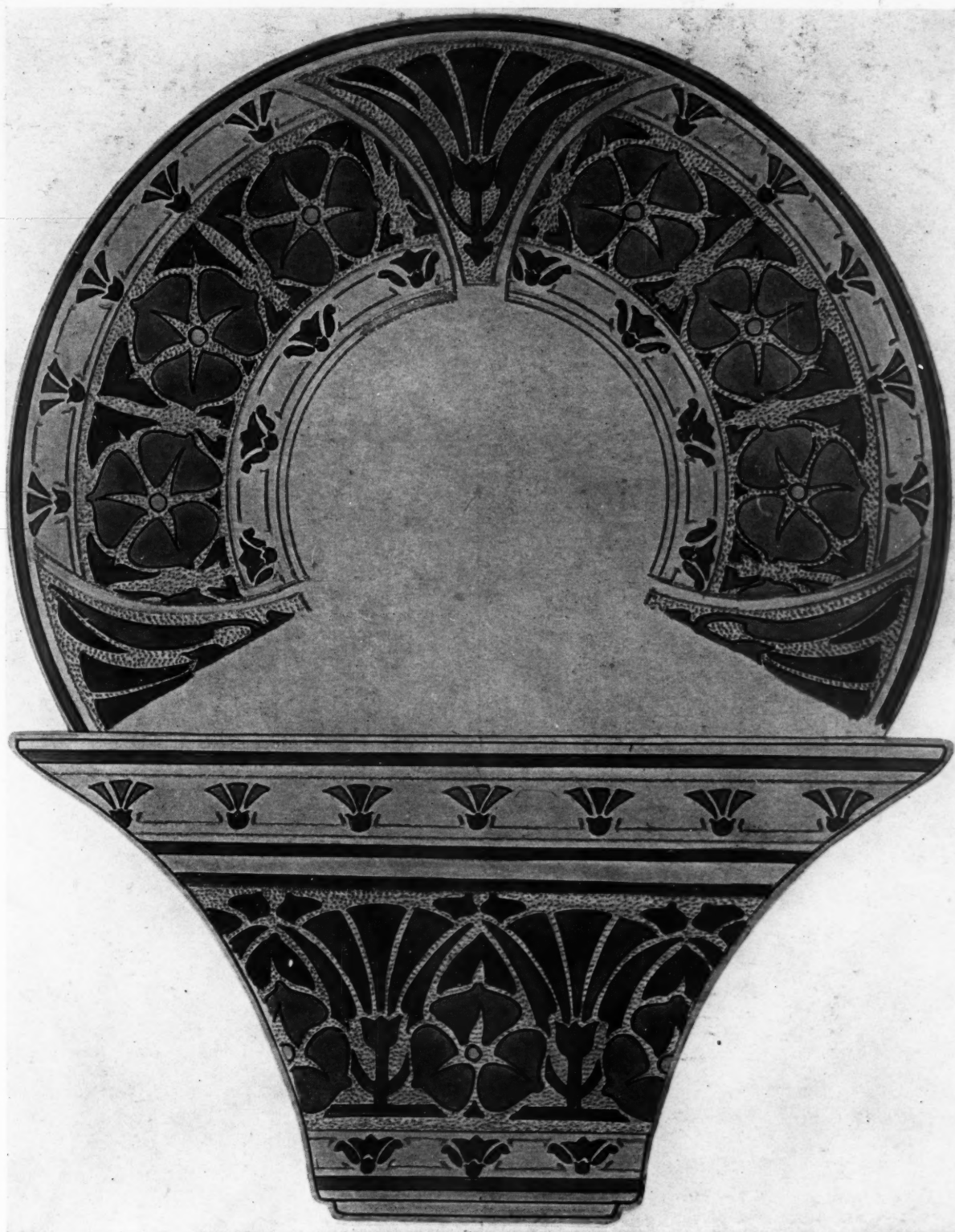


ONE-SIXTH SECTION INSIDE DECORATION



ONE-SIXTH SECTION INSIDE DECORATION

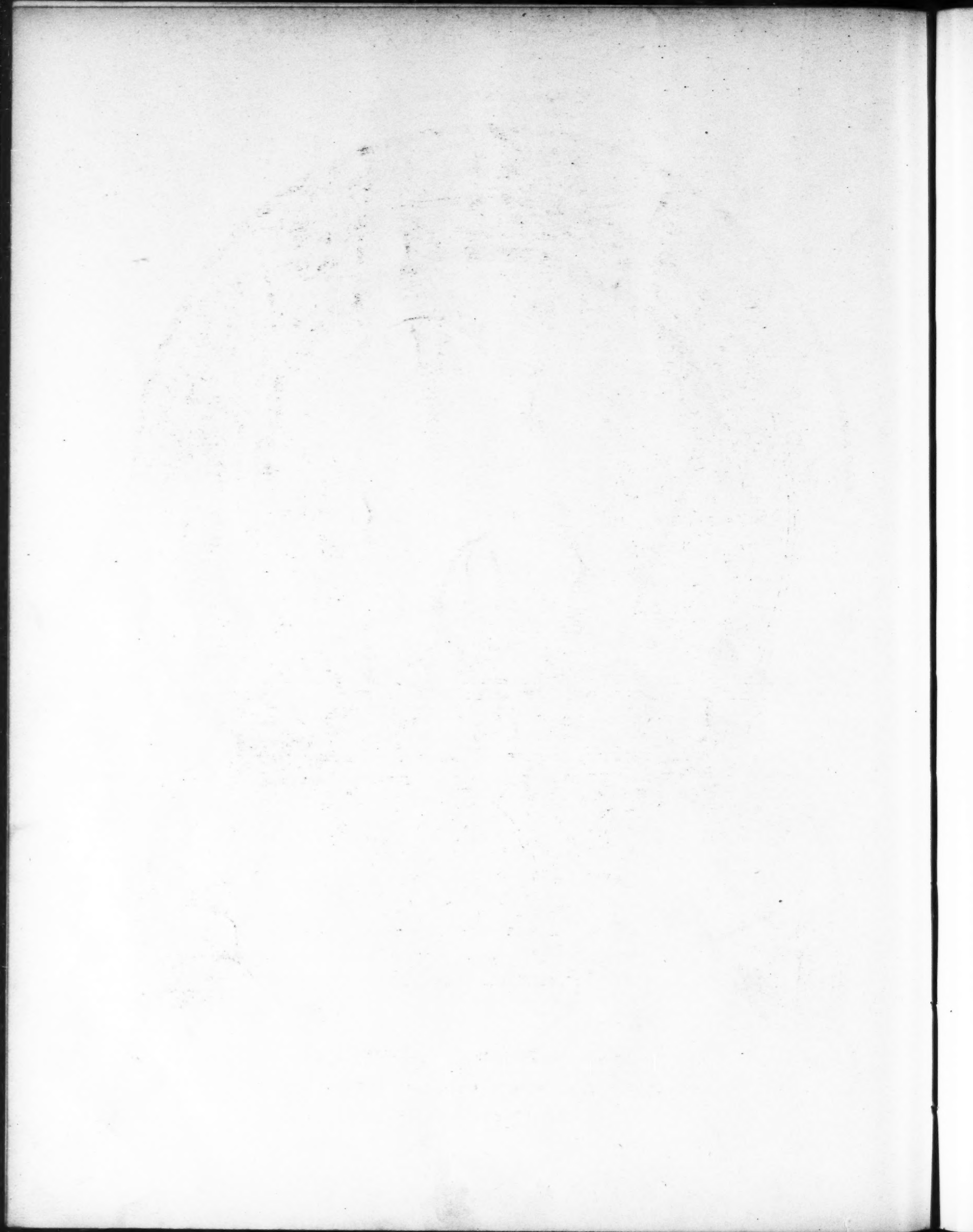
side of bowl, flowers, Lavender deepened with Violet and Dark Blue; centers, Dull Yellow and leaves, bands and stems Green No. 2. If, after firing the enamels are not satisfactory, they may be floated in again for a third fire. The Neutral Green is a hard enamel and will need the addition of a little flux, not over 1-10th.

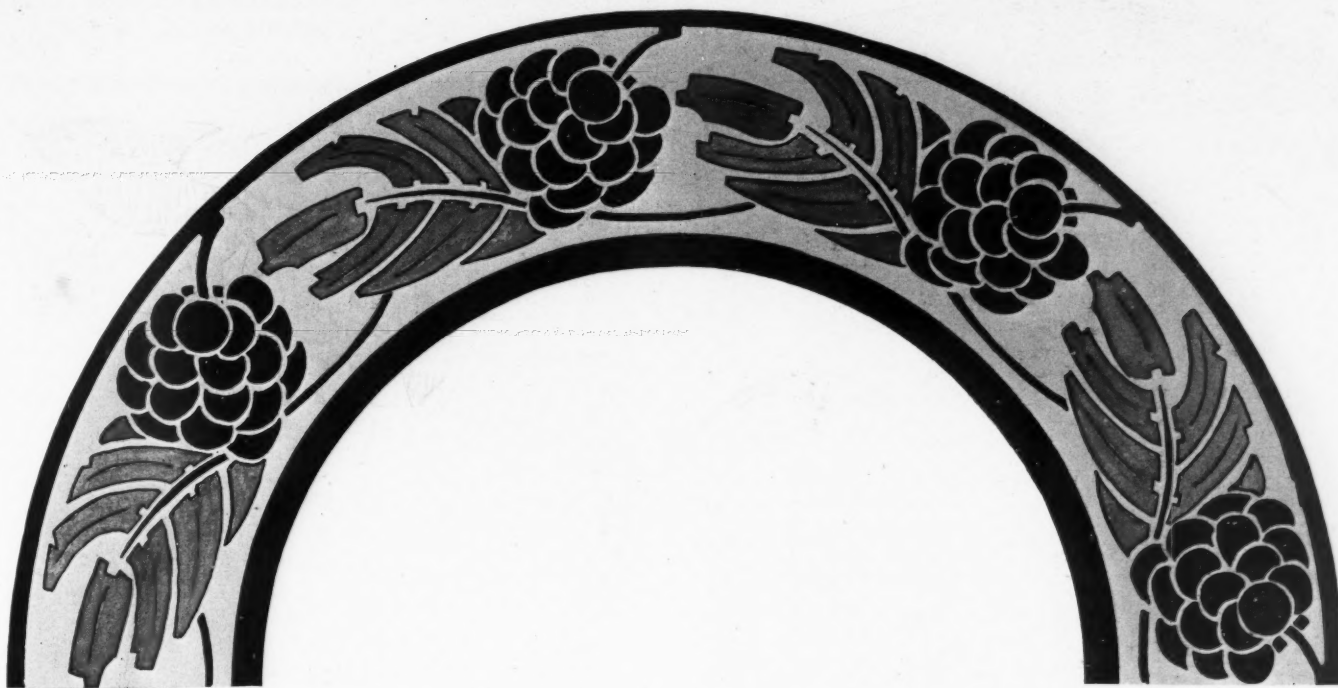


BOWL AND PLATE—HENRIETTA BARCLAY PAIST
TWIN CITY KERAMIC CLUB

SEPTEMBER 1915
SUPPLEMENT TO
KERAMIC STUDIO .

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SYRACUSE, N. Y.





PLATE, MOUNTAIN ASH BERRIES—MRS. ARCH COLEMAN

Berries, Red Bronze. Leaves and bands, Green Gold. Satsuma background.



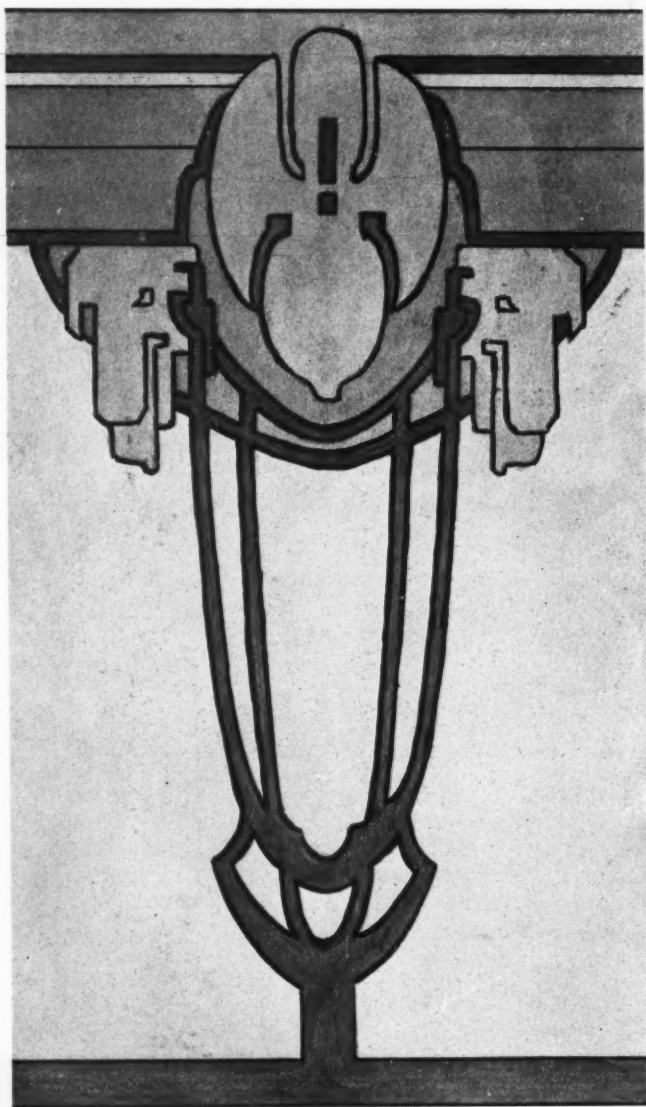
PLATE DESIGN—FRANCES E. NEWMAN

Back of design Satsuma tint. Berries Red Bronze. Leaves and bands Green Gold

TWIN CITY KERAMIC CLUB



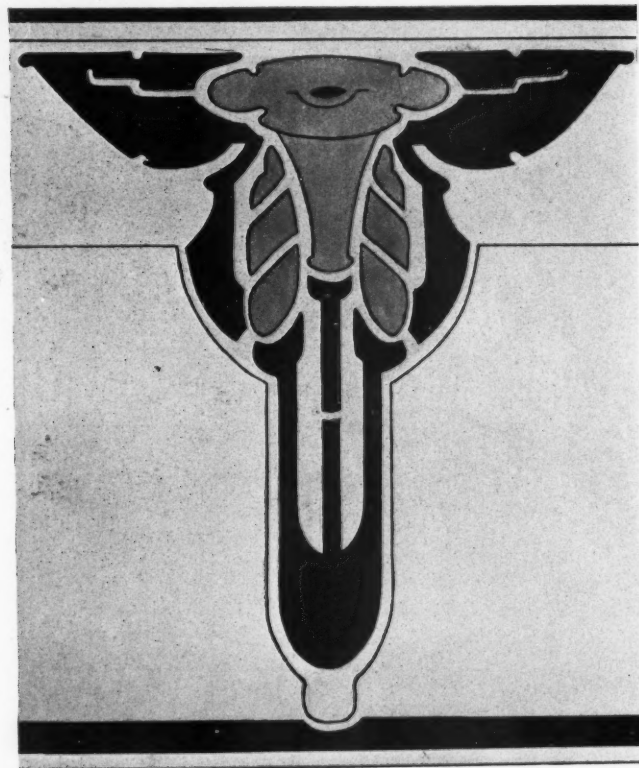
FULL SIZE SECTION OF PLATE—ORA VALETTA WHITE (Page 72)



CHOCOLATE POT, VIOLET MOTIF—M. ETTA BEEDE

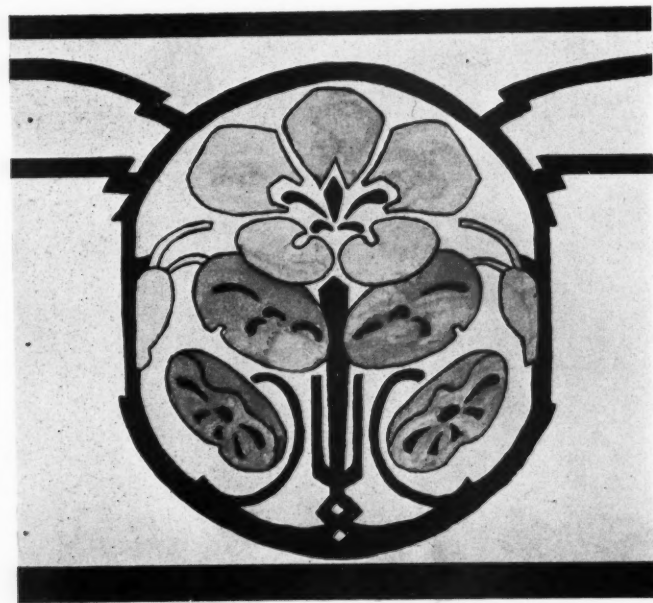
OUTLINE with Black. Lightest grey is pale tint of Russian Green, middle tone is $\frac{3}{4}$ Mason's Grey Green $\frac{1}{4}$ Ivory Glaze and a very little Imperial Ivory. Dry dust these. Stems and paths following from them are Green Gold.

Band above narrow white band is also Green Gold. Center of flower Mason's Yellow Red, not too strong.



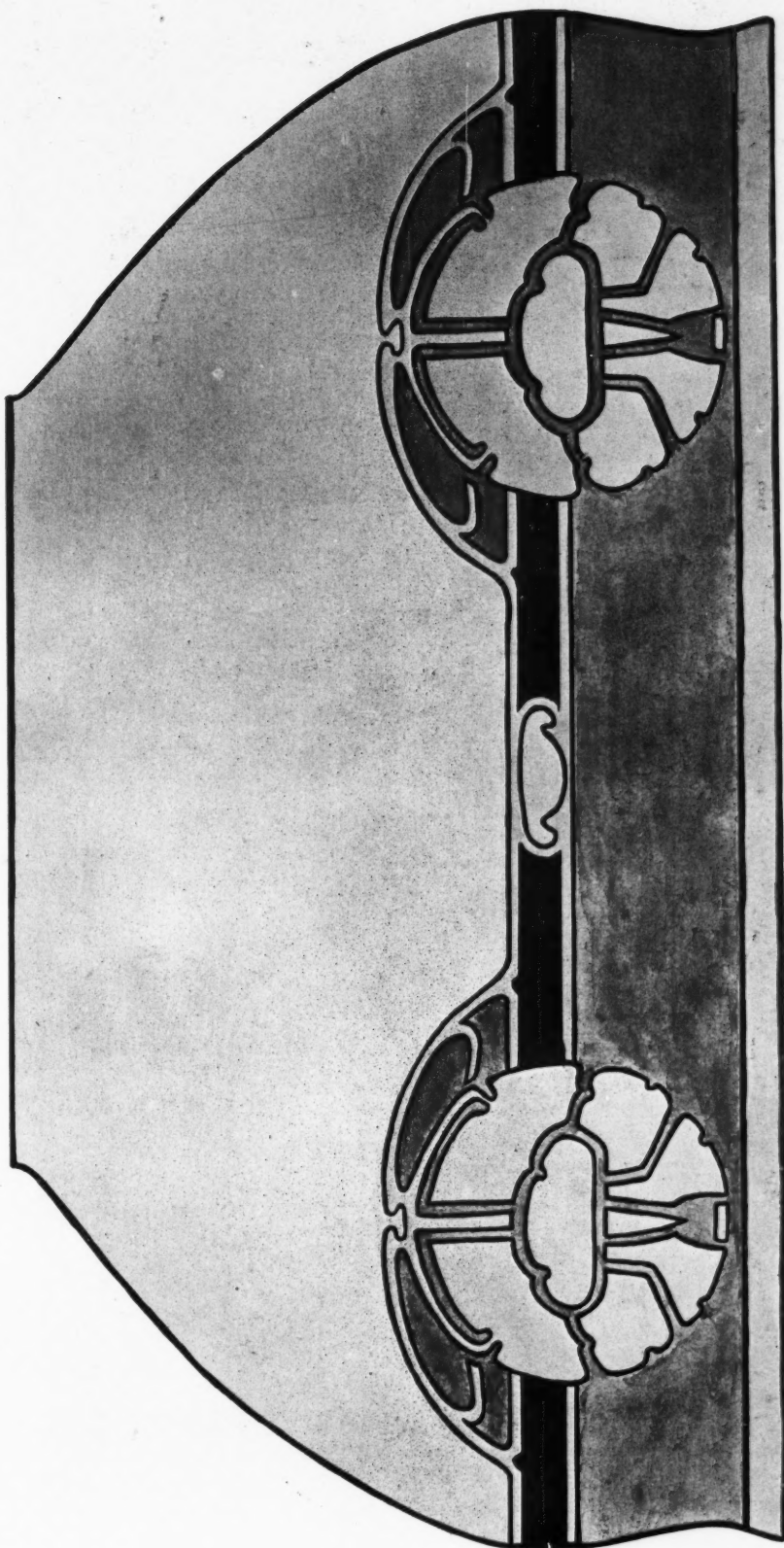
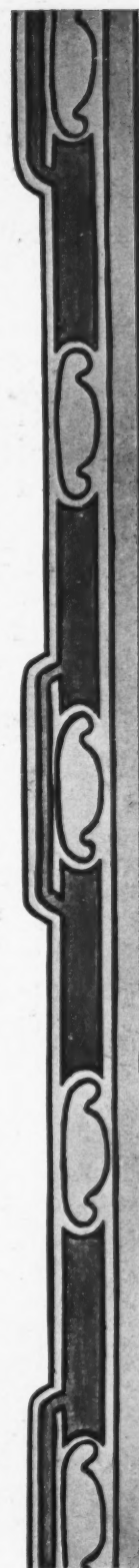
FERNERY DESIGN, MORNING GLORY—F. E. NEWMAN

DARKEST tone dark Grey Blue. Flower and buds dull pink, back of design Dark Grey. Large space between the units pale Grey.



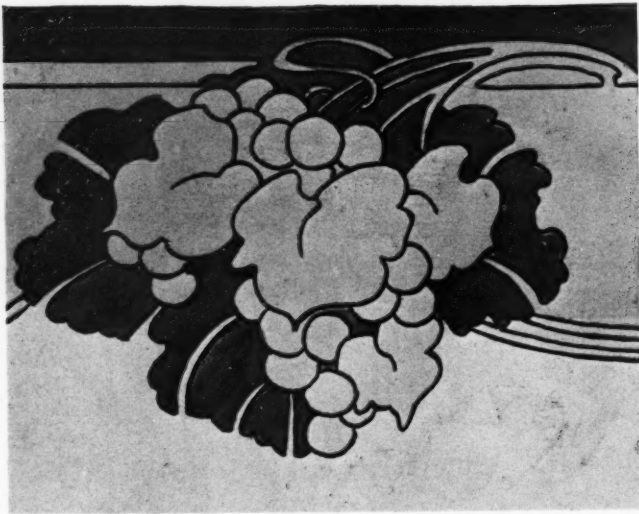
SATSUMA CREAMER, NASTURTIUM—MRS. COLEMAN

FLOWER petals and buds Yellow enamel shaded darker toward center. Figures in center of flower, Cameo Pink. Leaves, Grey Green, darken spots by adding Brown Green. Background Satsuma tint. Gold bands and stems.



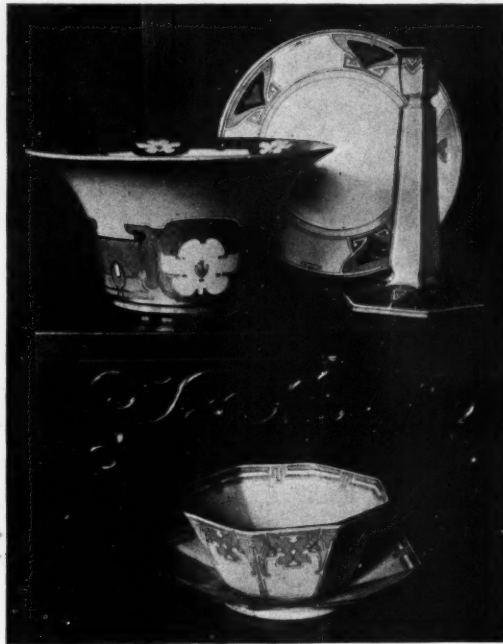
BOWL, NASTURTIUMS—ORA VALETTA WHITE
TWIN CITY KERAMIC CLUB

(Treatment page 68)

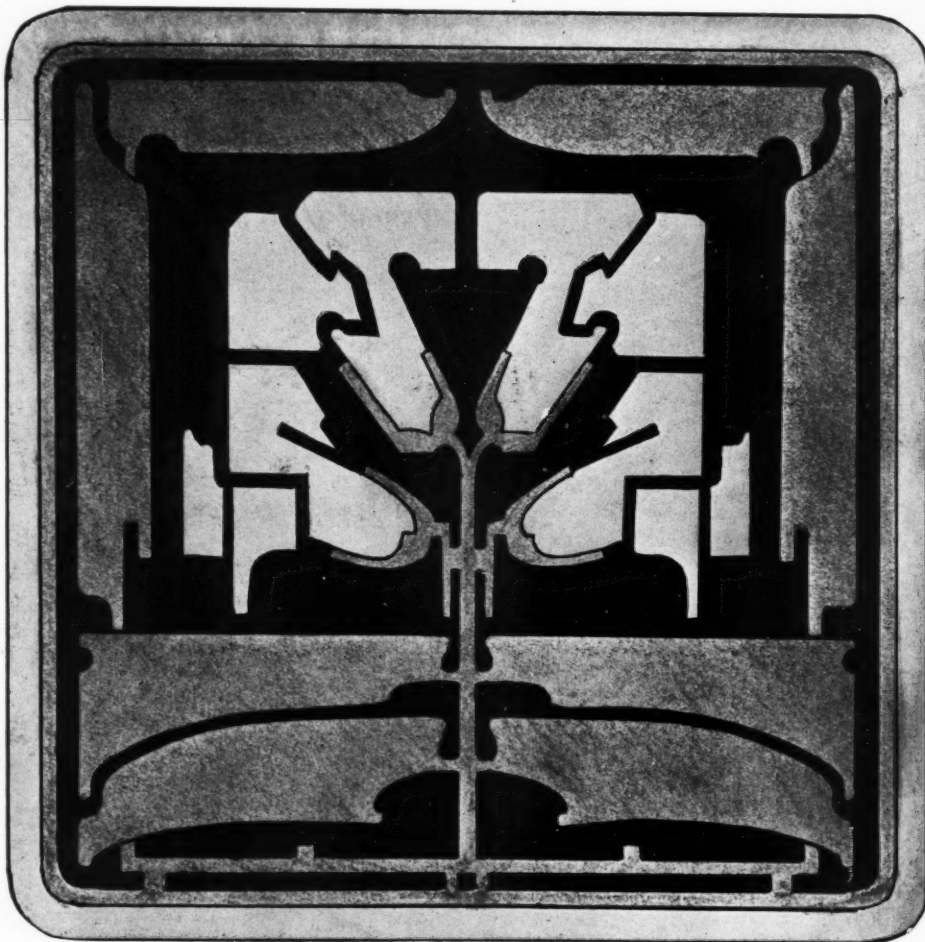


BELLEEK BOWL, WILD GRAPE MOTIF—L. A. MOWBRAY

OUTLINE design in Black. Paint large background leaf forms with Green Gold and outer band with Roman Gold. Oil background panel and dust with Neutral Yellow. Grapes, equal parts of Amethyst and Azure Blue. Leaves equal parts of Turquoise Blue and Florentine No. 12.



M. ETTA BEEDE



TEA TILE—MRS. R. K. ALCOTT

Two shades of Mason's Brown Green. The dark background, Brown Green dusted; leaves and stems, Brown Green padded. Flowers and edge of tile, Ivory Glaze dusted.

TWIN CITY KERAMIC CLUB

PLATE, MOUNTAIN ASH (Page 69)

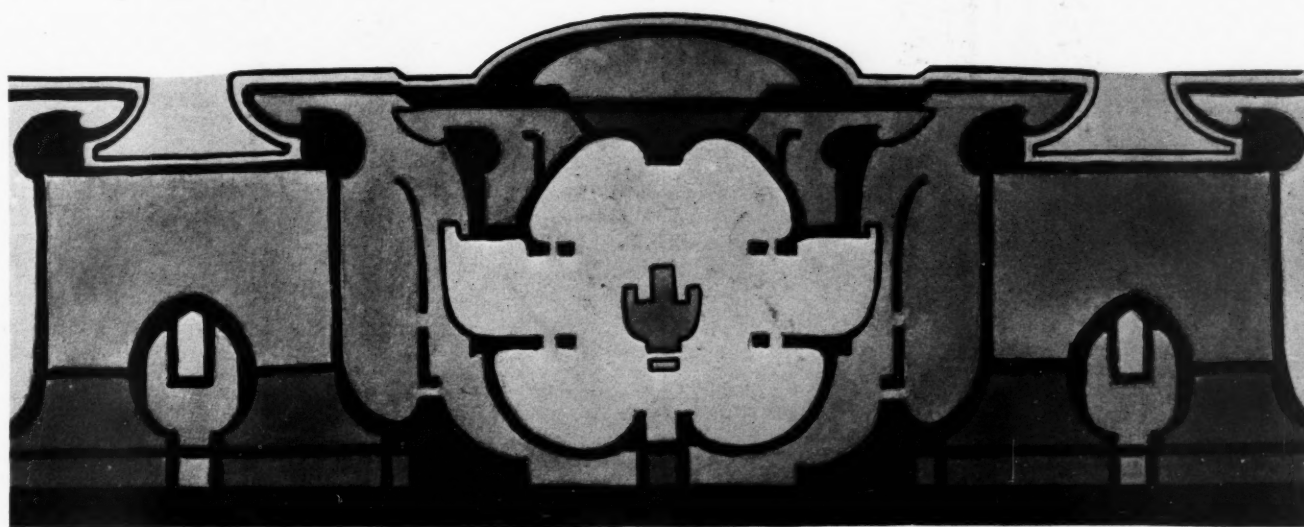
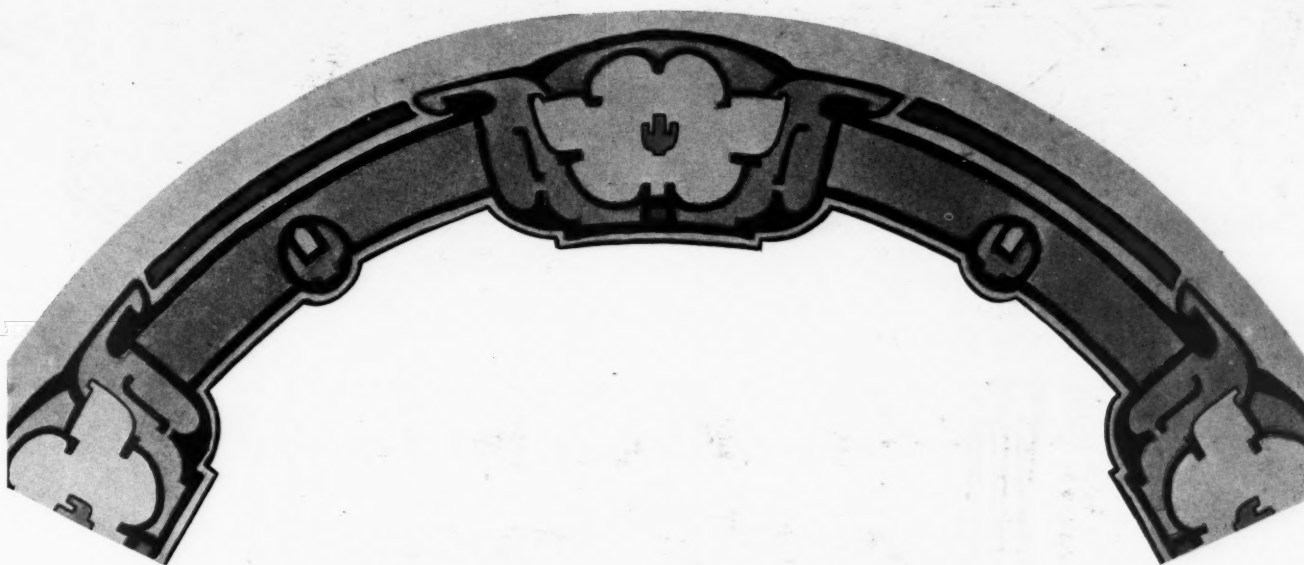
Florence A. Huntington

TINT entire plate with neutral ground made with $\frac{1}{4}$ Warm Grey, $\frac{1}{4}$ Brown Green, $\frac{1}{4}$ Grey for Flesh and $\frac{1}{4}$ Brown 4 or 17. After this is fired trace on design with outlining Black and fire. Then paint leaves with $\frac{1}{2}$ Grey Green, $\frac{1}{4}$ Brown Green and $\frac{1}{4}$ Olive Green. Paint berries Yellow Red and touch up outlines.

BIRD ON BRANCH (Page 69)

Florence A. Huntington

DEEPEST values of bird are Dark Blue, middle values are $\frac{3}{4}$ Grey Blue and $\frac{1}{4}$ Dark Blue. The breast is $\frac{1}{2}$ Coffee Brown, $\frac{1}{2}$ Ivory Glaze, leaves are Water Lily Green and branch is Coffee Brown. All colors are dusted on and may or may not be outlined with $\frac{1}{4}$ Banding Blue and $\frac{3}{4}$ Copenhagen Grey.

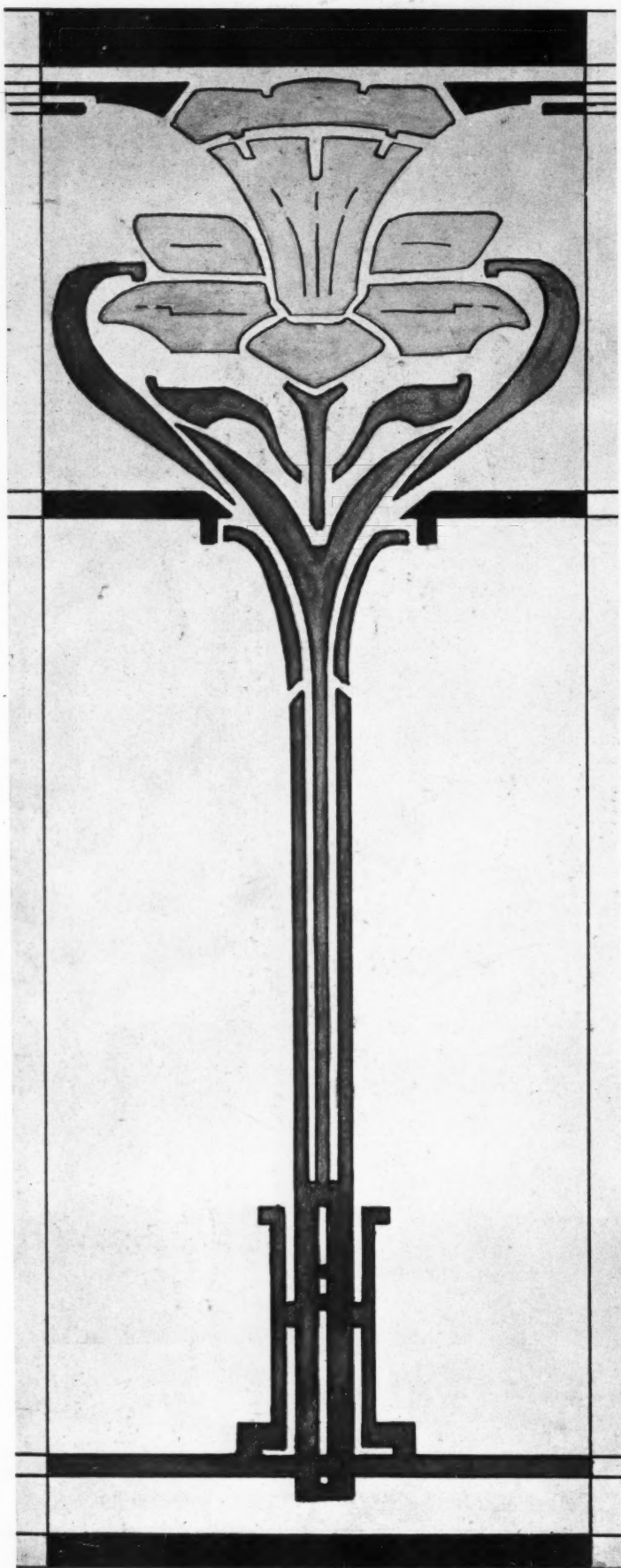


SATSUMA BOWL AND PLATE—M. ETTA BEEDE

THERE are three units in the outside of the bowl and six in the inside border. Outline design in Black. The flower is Dull Yellow toned with a very little Deep Purple to give it a warm cast. Center of flower soft shade of lavender. Leaves, Grey Green enamel, white with Lacroix Apple Green, toned with Deep Purple and Dresden Brunswick Black. Upper

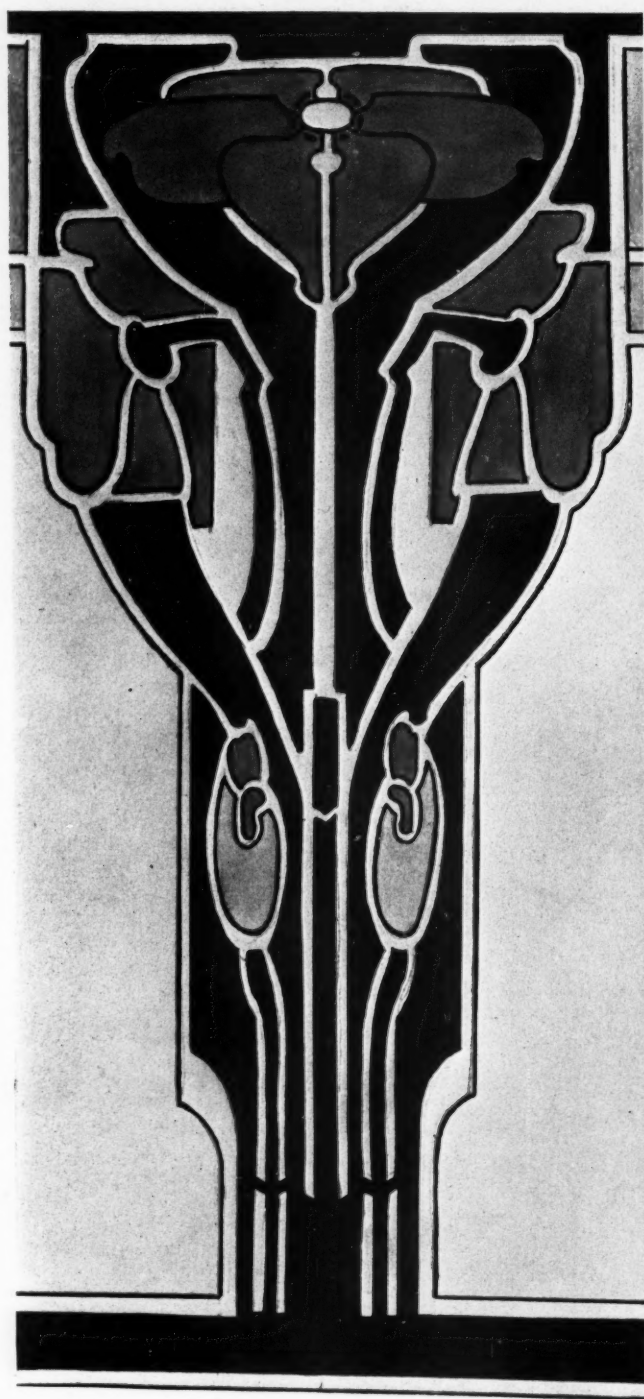
panels Green, also spot under center of large flower. Dark grey panels are O'Hara Rouen Blue. Black in design is gold. On the outside of bowl at the top about a half inch down there is a band of gold about a quarter of an inch wide outlined with black. Satsuma tint on outside, deeper tint from gold band down to gold on the inside.

TWIN CITY KERAMIC CLUB



VASE, JONQUIL DESIGN—MRS. COLEMAN

TWIN CITY KERAMIC CLUB



PLANT JAR

Frances E. Newman

DARKEST tone Green Bronze, next darkest tone Orange Lustre padded on thin, and the bands between units same. All back of design and paths are Green Gold. Large white spaces Orange Lustre very thin and padded very light. Second Fire—Darken lustre on flowers and spaces.



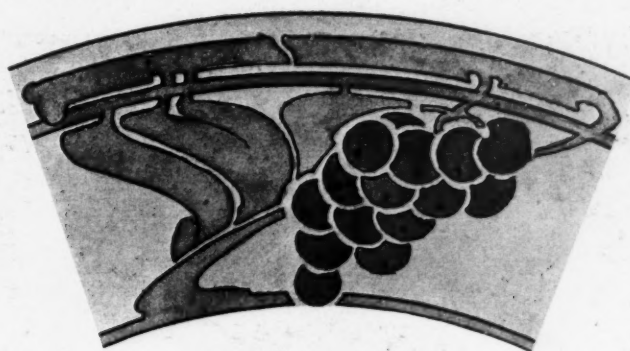
VASE, JONQUIL DESIGN

Mrs. Coleman

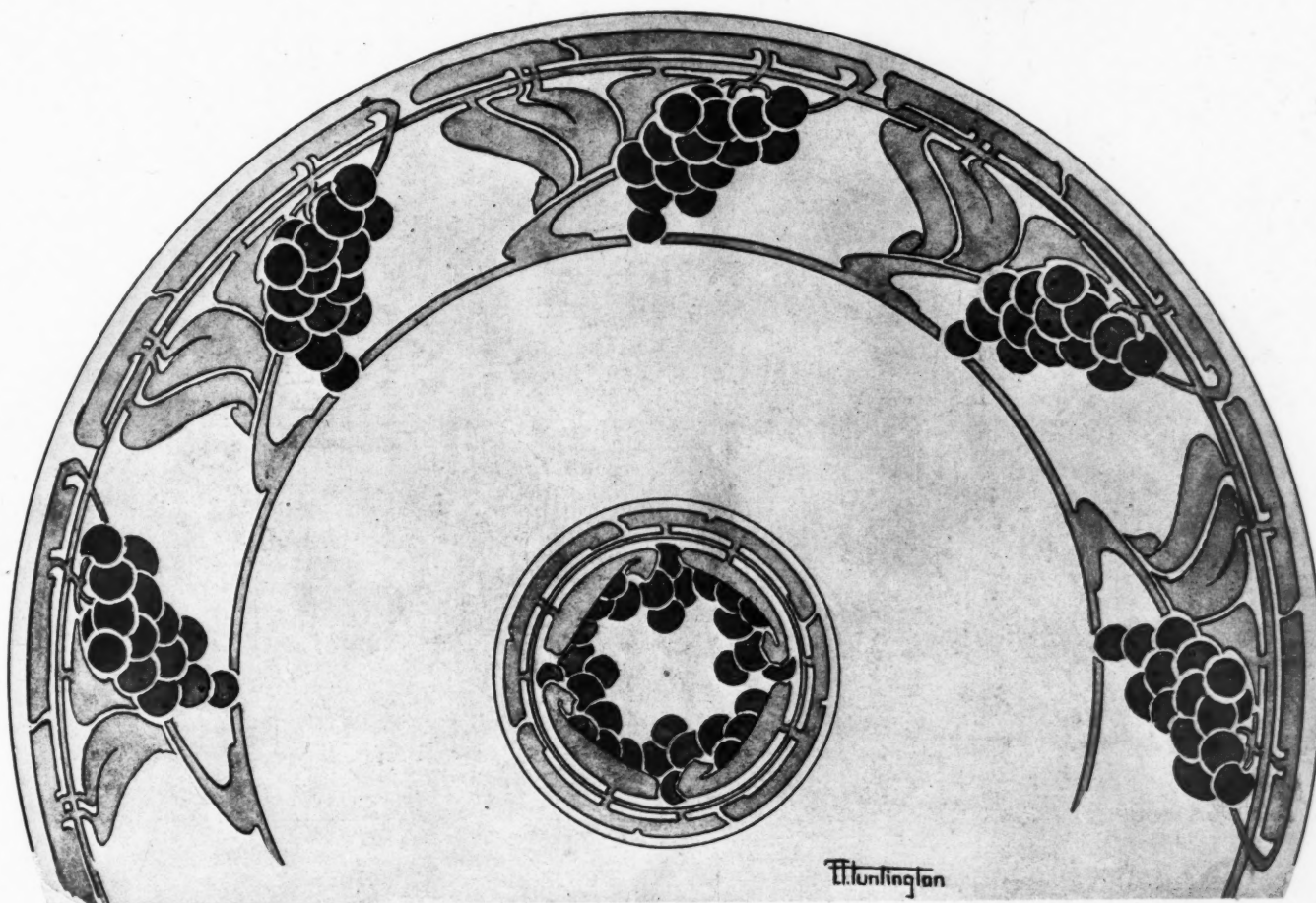
FLOWER, Warm Grey enamel. Leaves and stems, Grey Green enamel. Satsuma background. Gold bands.



BIRD ON BRANCH—FLORENCE A. HUNTINGTON
(Treatment page 67)



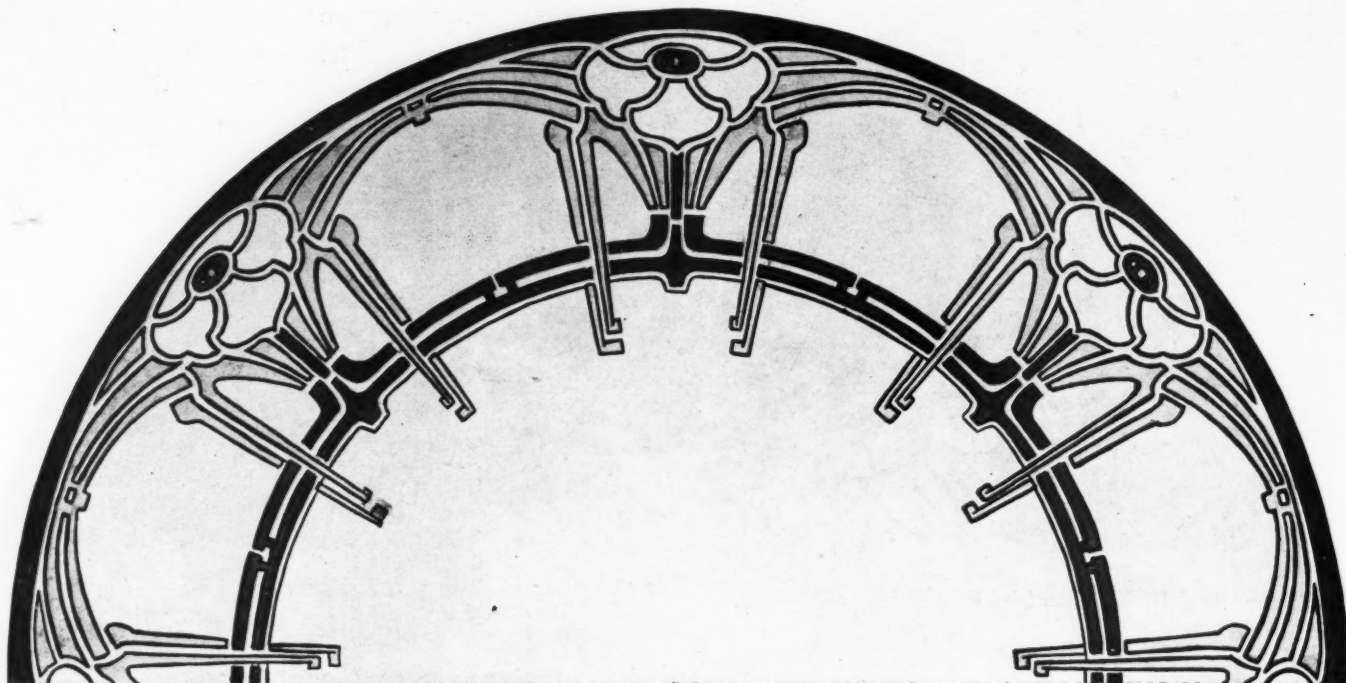
FULL
SIZE
SECTION
AND
CENTER
MOTIF



PLATE, MOUNTAIN ASH—FLORENCE A. HUNTINGTON

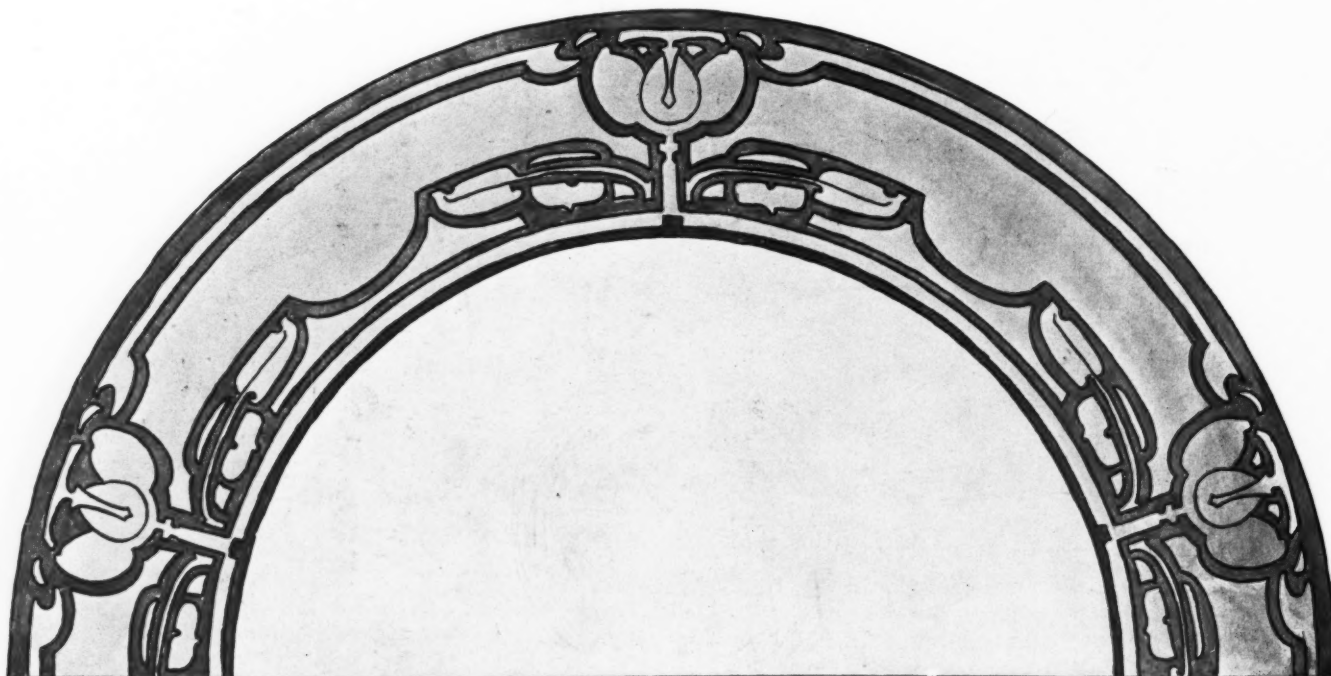
(Treatment page 67)

TWIN CITY KERAMIC CLUB



PLATE, NARCISSUS—ORA VALETTA WHITE

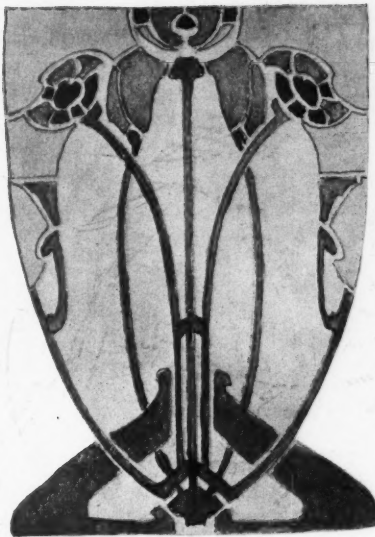
Background of border Yellow Brown and a very little Brown Green tinted thin. Flowers, White Gold. Leaves Green Gold. Stems and inner and outer bands, Antique Green Gold. No outlines in black.



ACID ETCHED PLATE, ROSE HIP MOTIF—L. A. MOWBRAY

Etch the path around the design with acid, then paint path, handles, outer panel and outer edge with Roman Gold, the leaves with Green Gold, the rose hips with Red Gold and panel and inside lines with White Gold.

TWIN CITY KERAMIC CLUB



SMALL FLOWER UNIT—FLORENCE A. HUNTINGTON

SMALL FLOWER UNIT

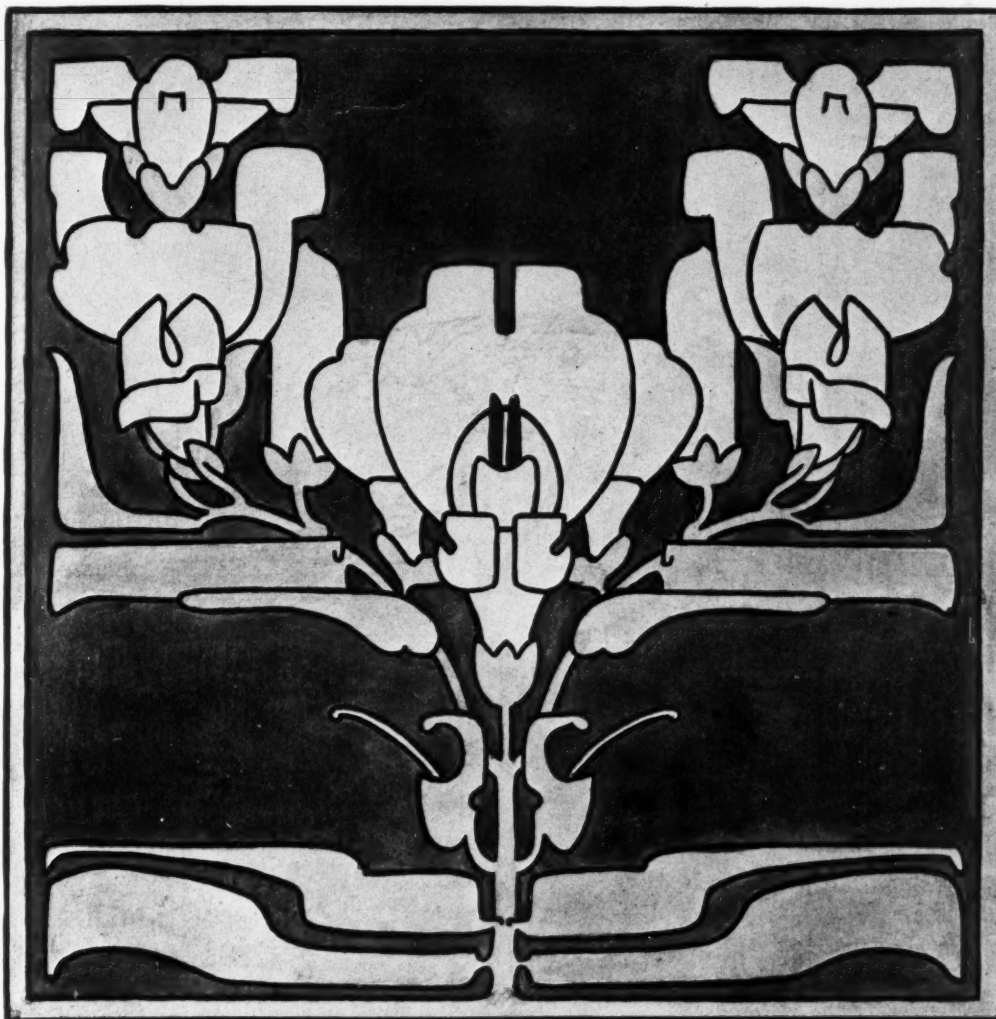
Florence A. Huntington

THE flowers are oiled and dusted with $\frac{3}{4}$ Ivory Glaze, $\frac{1}{4}$ Yellow Brown, the centers are Grey Blue and darkest spots Blue Violet. The leaves and stems are Grey Green. The ground is Neutral Yellow. This design may be carried out in Gold using Roman for flowers, Red Bronze for centers and Green Gold for leaves and stems.

MORNING GLORY MOTIF (Page 73)

Florence A. Huntington

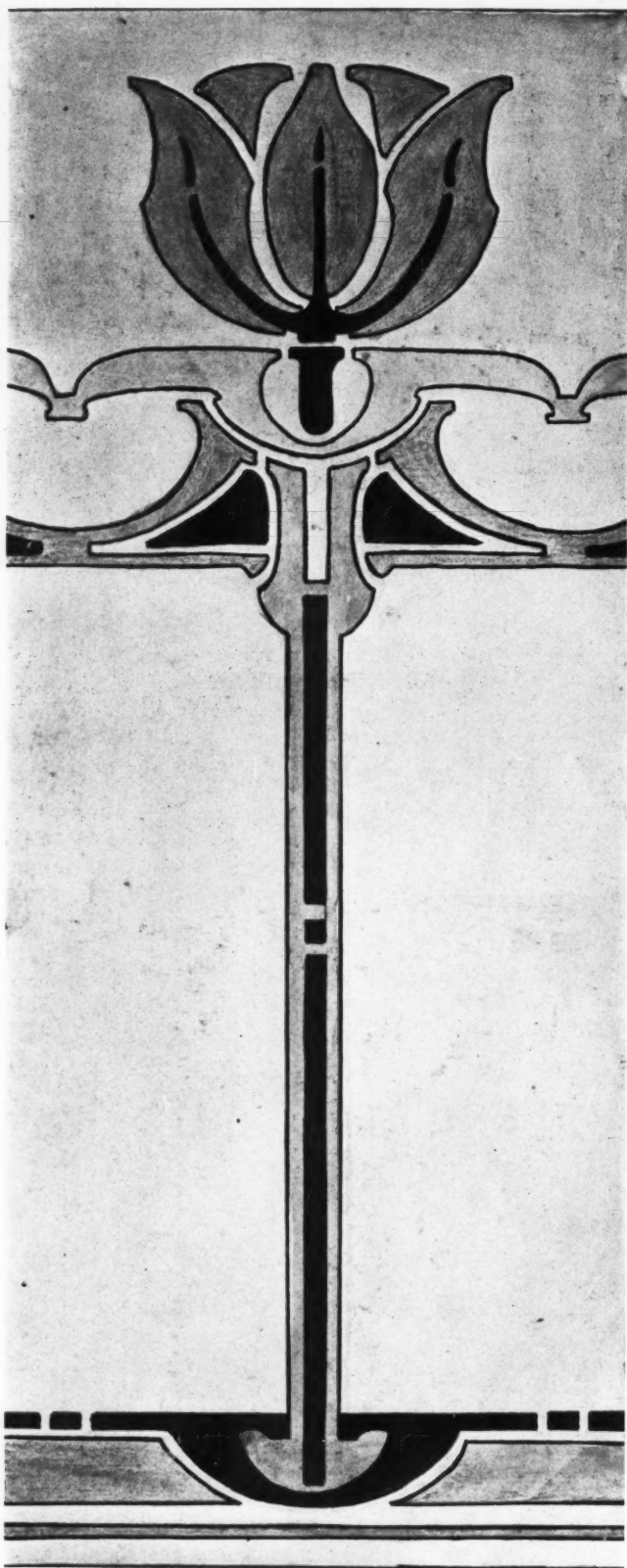
DUST leaves and stems with Water Lily Green, the darker negative spots and veins in leaves with $\frac{1}{2}$ Water Green No. 1 and $\frac{1}{2}$ Grey Blue, the light negative spots are dusted with Mode. The morning glories are two values of Wistaria enamel with Yellow Brown in the centers. There are no outlines and the enamel is floated on rather thin.



TILE, SNAP DRAGON—ORA VALETTA WHITE

Flowers, very pale Neutral Yellow. Leaves, greyish Green. Background, deeper greyish Green. All out-lines in Black.

TWIN CITY KERAMIC CLUB

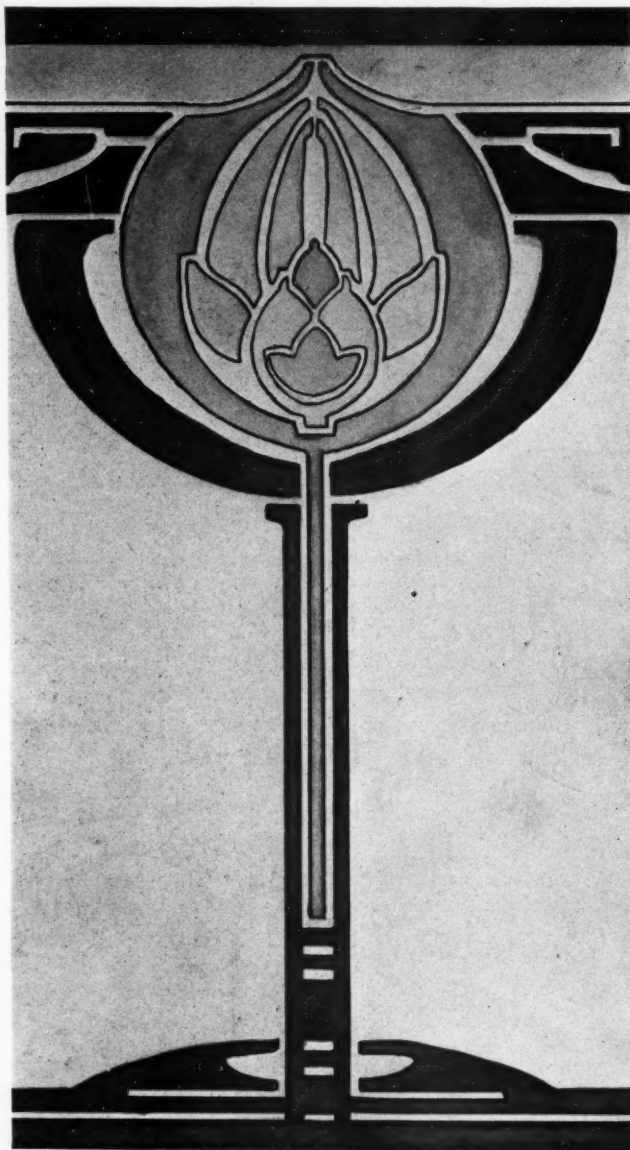


LUSTRE VASE—TULIP MOTIF

L. A. Mowbray

OUTLINE design with Black and fire. Tint upper portion of vase with Yellow Brown Lustre, the lower portion with same lustre very light. Third Fire—Paint flower

portion with Roman Gold, the veins, stems and panel portions with Green Gold Bronze. The rest of the design with Green Gold. Fourth Fire—Retouch gold and outline.



LOTUS DESIGN FOR SATSUMA JARDINIÈRE

Mrs. Arch Coleman

BANDS at top and bottom of jar and stems, outer leaves and figures between flowers in dark blue enamel. Leaves around flower and two center leaves blue enamel of lighter tone. Flower petals, blue enamel of lightest tone. Light grey background padded on with a darker shade of grey for wide band at top.

BOWL, NASTURTIUMS (Page 65)

Ora Valetta White

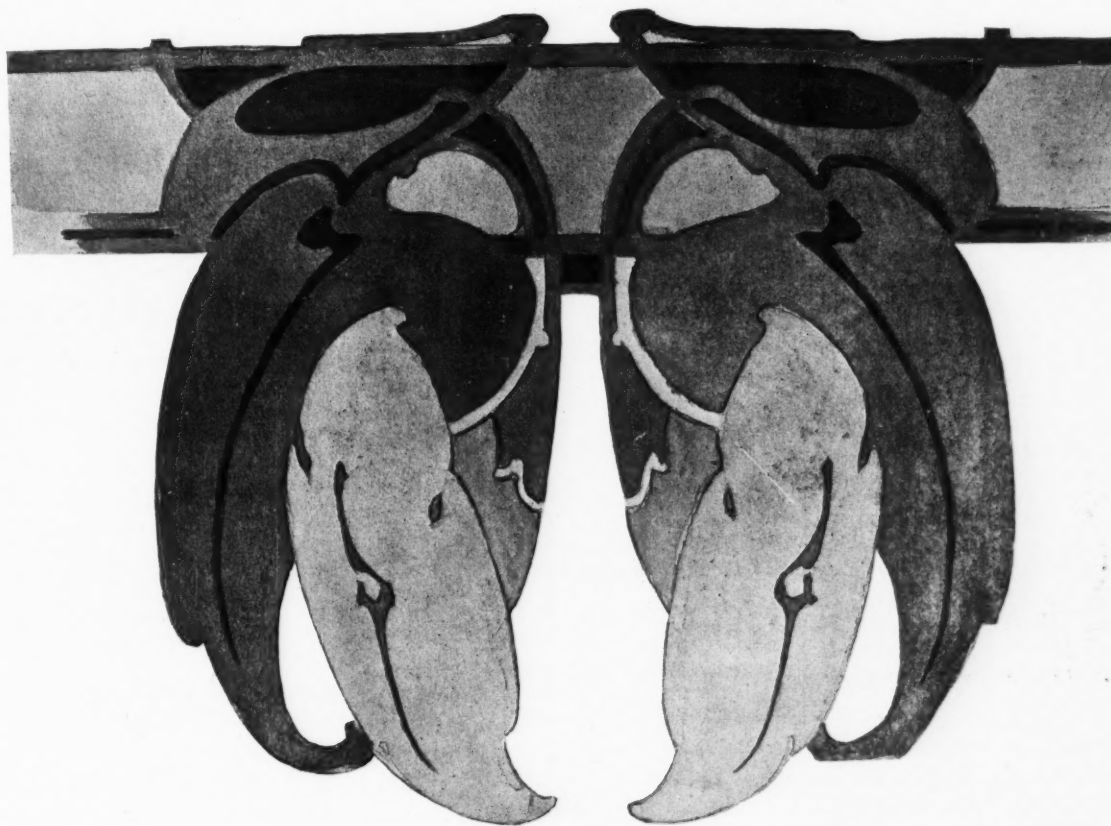
BBLACK outlines. Wide band, French Grey and neutral Yellow. Lower part, thin tint of French Grey. Flowers, three lower petals Yellow Red, three upper petals same shade very pale. Leaves, stems and upper band, greyish Green, light. Leaves on band for inside Neutral Yellow and French Grey. Band connecting medallions, Black.



ENAMEL DESIGN FOR COUPE CHOP PLATE—EMILY HARTWELL TUPPER

TO keep a harmony between the design itself and its treatment, execute it in three values of blue enamel. This will resemble some of the exquisite pieces of Chinese porcelain which we all so greatly admire. Outline the entire design in

black but do not separate the different enamels in the same petal by a black line. Finish the plate with a black edge as shown in the design.



MORNING GLORY MOTIF—FLORENCE A. HUNTINGTON

(Treatment page 71)

TWIN CITY KERAMIC CLUB



Mrs. Arch Coleman



Miss Newman

Miss White

Miss Beede

Miss White

Miss Huntington Miss Beede

Miss Huntington

TWIN CITY KERAMIC CLUB

PLATE, ORANGE BLOSSOM MOTIF (Color Supplement)

Mrs. F. C. McGaughy

P AINT band with Apple Green and little Lemon Yellow. Shadows of flowers Lemon Yellow and Violet No. 1. Centers, Lemon Yellow, Yellow Brown and Brown Green. Leaves, Apple, Olive, Shading and Dark Green. Shadow, leaves and lines outside of wide band in Copenhagen Blue. Narrow lines in White Gold. Retouch in same colors.

SHOP NOTE

Mr. W. Bleesing, for many years connected with the firm of Burley & Tyrrell Co., has recently accepted a position with The Geo. H. Bowman Company of Cleveland, having charge of their Chicago Office.

ANSWERS TO CORRESPONDENTS

E. M. S.—I would like to ask if one can decorate with china colors and fire in Wilkie kiln, ground glass electric light shades.

It is necessary to use very highly fluxed colors that come specially prepared for glass.

It can be fired in a Wilkie kiln, but is very hard to fire. It is fired until you just begin to see color in the kiln and then the door should be opened.

E. C. S.—Will you please tell me what to do with green, white and unfluxed gold that becomes too oily. I do not use much and it becomes dry, and after working it up several times with turpentine it seems to form an oil, and when Gold is applied it forms spots, etc.

You are probably not using a good grade of turpentine. Try using compound lavender oil, or lavender mixed with the best grade of alcohol.

When using gold, mix up only as much as you are going to use each time instead of rubbing up the entire box. This will also prevent it from becoming too oily.

F. C.—I have been firing Haviland china with only a gold band around the edge. Several of the pieces have fired out a light brown, other pieces in the kiln came out O. K. Will you kindly tell me the cause? It seems to always be in the second fire.

The trouble may be caused by smoke in the kiln, or if your kiln is a gas kiln, it may be caused by dampness.

J. G.—If a crack should occur in the iron firing pot of a Wilkie kiln is there a remedy for it that will prolong its usefulness?

My firing pot has a bulge on the side toward the bottom, a small one, perhaps three inches square; is it a danger spot that will have to be watched.

There is no remedy, but it can be used for some time after it is cracked. When it becomes too badly cracked a new pot can be substituted.

No, the bulge will not matter.

A. W. H.—I have found difficulty in firing a soft glaze faience ware with enamel designs. The ware crackles when fired hard enough to hold enamels. Is there any way to overcome the crackles or are they characteristic of this ware?

A faience glaze is very liable to crease and it is not surprising, that the refiring of the ware in your kiln is developing crackles. There is no way to overcome that. If the piece is for ornamental purposes, not for use, holding water, etc., this crackle may not be objectionable.

FROM A SUBSCRIBER'S APPRECIATIVE LETTER.

"The magazine is such a stimulus and education to us, in a quiet way, that we are scarcely conscious of it until we meet with some one who is trying to get along without it, and then we see wherein we have grown away from them and have been imbibing new ideas and taking on new methods of decorating."

K. E. CHERRY
CHINA COLORSTRY THE FOLLOWING ENAMELS
WHICH ARE BECOMING VERY POPULAR

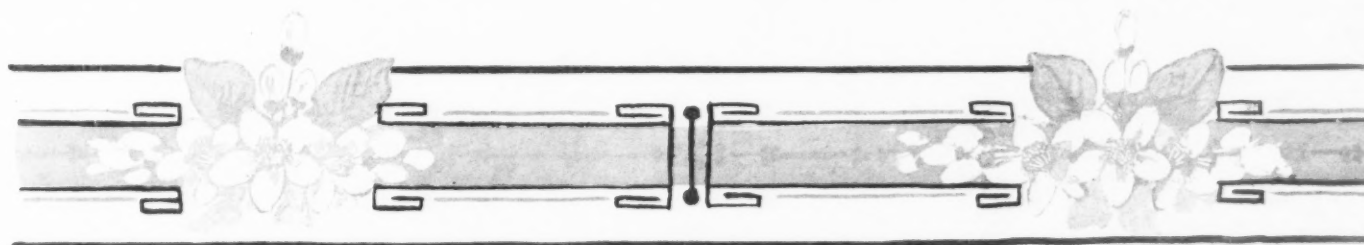
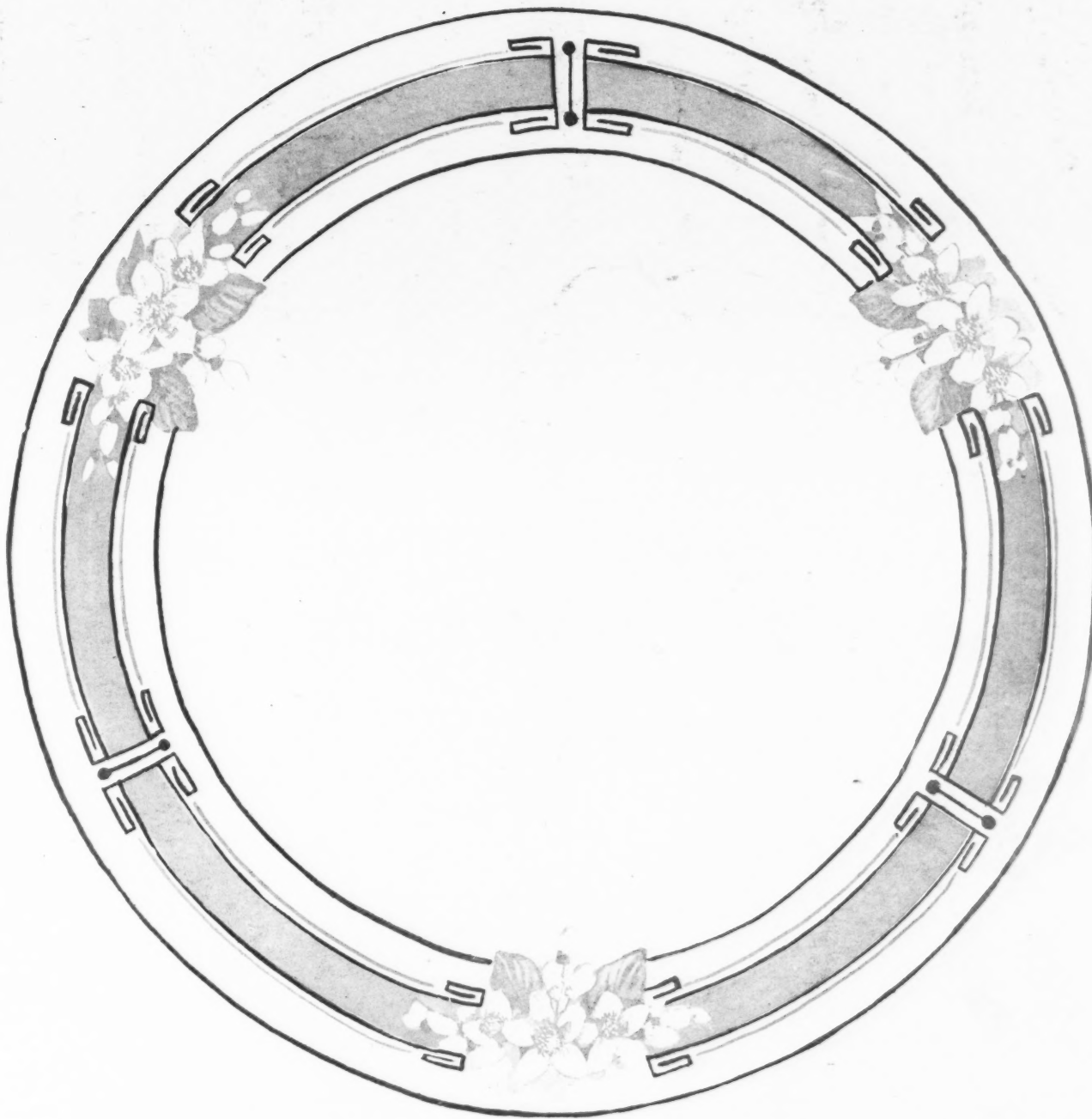
Special White	11c	Peach Pink	15c
Jasmine Yellow	15c	Warmest Pink	15c
Naples Yellow	15c	Pompeian Red	15c
Jersey Cream	15c	Azure Blue	18c
Satsuma	15c	Yale Blue	18c
Goldenrod	15c	Arabian Blue	18c
Warm Grey E	15c	Egyptian Blue	15c
Silver Grey	15c	Swiss Blue	15c
Grey Violet	18c	Celtic Green	15c
Wistaria	20c	Grass Green	15c
Amethyst	25c	Florentine No. 1	15c

On account of the demand for small quantities of enamels at a time by most decorators, these enamels are put up in small vials containing fully half the quantity of a standard color vial. They are finely ground and smooth.

SEND FOR COMPLETE PRICE LIST

including enamels and revised list of standard and dusting colors

THE ROBINEAU POTTERY
SYRACUSE, N. Y.



PLATE, ORANGE BLOSSOM MOTIF—MRS. F. C. MCGAUGHY

SECOND PRIZE IN BLAIR COMPETITION

SEPTEMBER 1915
SUPPLEMENT TO
KERAMIC STUDIO

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